

DiScORDER

A guide to CTR fm 102

CABLE 100

VOL 1 NO 11

DECEMBER 1983



**GANG OF 4
ENIGMAS
Latest from X,
THE CRAMPS, DER PLAN**

FREE

DISCORDER

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CABLE 100

STRIKE! PURGE! MONEY!

Chairman Sukhvinder Johal discusses party politics with the Gang of 4

Andy Gill and Jon King are not happy. I know why, but, mercilessly, I ask them if they happened to cross any picket lines on their way up to the S.U.B. Ballroom for their Vancouver gig in early November. Gill replies that yes, they were informed that they were crossing a picket line, "but at that point we weren't aware exactly of what was happening anyway, so we didn't have much option as to what we were doing." "We had all been on holiday for the last week and had just met up; we got out of the cab and like Andrew said, these people said this. We didn't know what was going on until we were actually inside the building, and then we went outside to speak to some of the pickets to find out what this thing was about, 'cause obviously we didn't know anything about it."

The air of despondency thickens.

"It's not something I like to do, if we had ..." he continues after a pause, but Gill butts him off impatiently: "Anyway ..." he says, obviously wanting to get on with it.

Not so fast, young Andrew. What is their feeling about playing despite the strikes and pickets?

"Even if we'd known a few days ago we could've altered our plans, but not knowing

until you walk into the gig, it's not something where you can just tear the gear down and say 'Okay, let's go back to the hotel' because you go on a day to day basis: the money from this gig pays today's wages, today's hotel, today's trucking, today's petrol. If you don't get that money all those things can't get paid, and you're in a really serious situation - a very serious situation. It's a very tightly based thing, you're talking about thousands and thousands of dollars. If we'd known even a few days in advance we could've made alternative arrangements because obviously in any normal situation we would identify with workers attempting to better their situation in negotiations with management, but there comes a point where you can't completely bankrupt yourself over something which you don't know very much about and are suddenly dropped into. It's unfortunate, I'm sure some people will use it to paint a bad picture of us ... We've been deliberating for the past two hours if there's anything we can do about it, but there isn't."

Gill's arguments seem quite reasonable although it may be argued that a principle is a principle and sacrifice is the name of the game. However, I decline the temptation to pass

such a comment, feeling eternally grateful that I'm not in their awkwardly-fitting shoes.

The question on the lips of many a weeping and hair-pulling music fan is, 'Is this the Gang of Four we know and love,' especially with this new *Hard* album.

"I don't think you can stay the same forever. I wouldn't want to repeat the first record or the second record again. You change and modify the way you want to present yourself ... the kind of things you want to do. I'm very happy with what we've come up with," Gill declares. King takes up the baton: "We made the record that we wanted to make and I think it's amazing that people can listen to all these repetition-of-1976 punk rock records. I've heard it all before, it's exactly the same. We're not performing monkeys, we don't go out to jump up and down and play old favorites, although obviously we do play, when we feel like it, songs like *Damaged Goods* or *Anthrax* or whatever - when we feel like it. But as I say, we're not performing monkeys, we're people who do things that we believe in when we make them. We're also not people out to make commercial big bucks, that's quite obvious from our career. Take *Hard* for example, people say this is a commercial record; well it's quite obviously not a commercial record because it's not a record which appeals to soft rock radio programmers."

Why do you say 'quite obviously'? I interject. "Because they're not playing it. We didn't design it to be for those people and the fact that it's not being played any more than any other record we've ever made shows to me that it isn't that kind of record. If we had made a record that conformed to those things then they would be playing it. A song like *Is It Love* has got a kind of codified Philly soul sound to it but the verse is spoken-cum-sung and is not at all like that, it's something that dislocates the groove, it's not a seamless moronic thing that does nothing; none of our songs have been like that. The fact that maybe it sounds a bit more attractive at points and the production of it is more polished doesn't mean that it's the Journey or Spandau Ballet for example, who are the sort of ... you know ..."

He politely leaves the impending insults unsaid and sighs



instead.

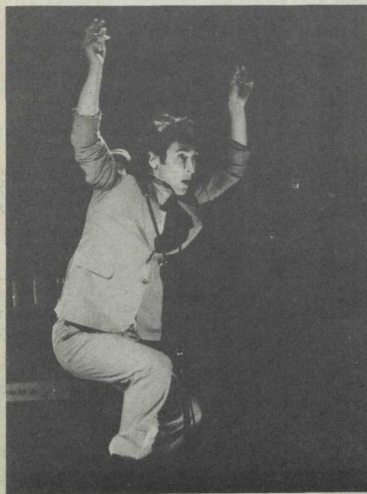
Has there not been at one slight point in the last few years a passing thought that perhaps 'we've paid our dues, we've sloggled around for enough time and now it's time to get serious ...' "Well we wouldn't have made *Hard* if we felt that we were going to abandon everything we had ever done. You don't write lines in a 'pop song' like *The men who own the city make more sense than we do*, You don't do that kind of thing. If you decided to make that decision you would sort of say 'Right, we'll write things that have no content at all.' It's quite obvious we haven't done that. The fact that some people may not think it's the Gang of Four is a problem that they have in their perception of what they think we ought to be doing." King eyes me accusingly. I change the subject. Am I right in assuming, reading the lyrics off their albums, that they care about things as basic as poverty and equality?

"I wouldn't express it in that grand a way," Gill replies "but I think it is a thread which passes through our music; it is the bottom line." The reason I ask is that cynics are wont to ask is this the care and concern of genuine activists of smug, university-educated, white western youth?

"Well that's why I say that I wouldn't express it in that grand a way, because there are no pronouncements about poverty or equality. I wouldn't particularly see it as my sphere to make pronouncements about poverty or equality."

How do they feel about the fact they're very unlikely to alter their own niche in society or anybody else's ...?

King leaps in: "The thing about all this is that after a while I find we get asked questions which are peripheral to what we actually do, because not being a band who write songs about the government or the police or even the army ... I mean, we've written songs like *He'd Send In The Army*; it's about somebody who's head of the family. They're always about people in very small-scale situations. I am not a politician and I would not be interested in being a politician. We're not evangelists selling any kind of political line." Apart from the fact that I'm not convinced that the Gang of Four are as apolitical as King would have me believe, I'm not exactly sure what he's getting at. Andy Gill provides an unexpected rescue: "What's that got to do with what he's



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CITR- DISORDER

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CITR-UBC RADIO

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saying about the niche in society?" he asks his fellow band member. "I'm saying," King continues, "as regards changing our niche, we're not working in an agit-prop area, we're not out agitating for a particular goal or an end. Like the idea of what you said about white middle-class boys making these pronouncements - that's exactly what we don't do. Occasionally we've done something like *To Hell With Poverty*: it's the closest thing to that (agit-prop), but that's the chorus line to one of the most simple songs we've ever done; it's not our topic, we don't write songs about that."

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LETTERS TO THE AIRHEAD

Dear Mr. Airhead,

Why are you people still doing live broadcasts of the T-Bird football games? Fie, pox, and shame on you, especially since your own survey revealed that only 12% of the listeners gave a damn about the games. I lost the **DISORDER** issue with the survey results... but if I still had it I would use it to bring the wrath of God upon your sports department. I pity the fools who listen to the lame football broadcasts!

Yours Truly,
Mr. T

(No relation to the T-Birds)

No comment
- Ed.

Dear Airhead?

Here I sit broken-hearted
Paid my dime and only ...
oh shit, wrong writing attitude
(thinks: what the fuck did I write in the can in Main?) Er ... what was I going to say? Vote Scored? No, that wasn't it. Solidarity forever? Nope, not that either ...

Oh yeah, now I remember. I was going to say:
I am worried about my health, because my friends (both of them) say that listening to CITR will make me go blind and also lower my sperm count. Can you tell me the truth?

Ralph Rancid (Mrs.)

Actually, the truth is that your sperm will go blind but I can assure you that they'll be able to count just fine.

- Ed.



Dear Airhead:

I am a 16-year-old high school student who just doesn't have any luck with the girls in my class.

My sister says it's because I'm an obnoxious pizza-faced pile of fetid dingo's kidneys, but my mother says she's just a stupid, pasty-nosed anti-deodorant commercial and that the real reason that I'm not Mr. Popularity is that I'm an ignorant little fart.

Just who should I believe?

Yours Sincerely,
J. Spriggs, Jr.
Vancouver, B.C.

Yours,

Neither. Believe me, I know that spiritually at least, you're a beautiful person who I KNOW can come to grips with the fact that he looks like lasagna with a bad case of leprosy. After all, looks aren't everything. But almost.

- Ed.

Dear Airhead:

Several of my closest friends say that I shouldn't worry about nuclear holocaust as it won't happen and if it does then I'm bound to be vaporized immediately or at the very worst survive for a few weeks of months.

But maybe I'm just a cynic or a crybaby or an asshole and I just cannot find comfort in the kind words of my friends. What do you think I can do to alleviate my fears about the coming nuclear devastation? Do you think that drugs would help or is the answer in religion or maybe in going out and shooting some of the bastards that keep us living on the razor edge of sanity?

Please don't make some sort of silly comment about listening to CITR and having a good time as most of the good music that you play has to do with facing up the END OF THE WORLD AS WE KNOW IT and this just makes me want to go out and take a lot of drugs and shoot some religious leader.

What would you recommend?

Yours Sincerely,
Brill Spriggs (no relation)
Vancouver, B.C.

I think you should buy me something to make you feel better

- Ed.

Dear Airhead:

You were complaining about not receiving any mail awhile ago, I guess the letter bomb I sent you got lost in the mail, just as well, I was just in a bad mood that day 'cause my mom joined the Moonies. The shock therapy's helping my bouts of depression though.

No bomb this time, I'd just like to know why CITR DJ's talk in such monotone voices. Are they androids or lobotomy patients?

Yes.
- Ed.

people aren't as terribly trend-conscious, they're not terribly worried if you're this month's flavour, which tends to be the case in England."

I decide to have another stab at trying to clear up the still-murky topics of ex-members Dave Allen and Hugo Burnham. Are they more than happy with the stage of evolution which the **Gang of Four** are at right now, I ask. "I don't know where we're going to go from here," says Gill. "We're still working, enjoying what we're doing." So they're not going to purge themselves like their Chinese mentors were purged because they've been going too long? I slip in slyly. Gill and King will have none of it. "Well, I enjoy a purge now and then," Gill smugly offers. "Yeah," King chimes in, "an enema is good for anybody. I think that the thing is that if you are motivated as bands are, 99% of the time, by money, then, if by the stage that we'd got to they were earning as little money as we do they'd have given up; they would've said, 'What the hell are we doing, we wanted to make big bucks ...' Bob Geldof's ambition was

to get rich, get famous and get laid - maybe he got famous. That kind of thing is not what motivates us, we're not famous but what we do we do very well and as we want it. We're totally responsible for our own career."

I accuse the band of having lost the hard (ha-ha) edge, musically and lyrically. "On that particular album we wanted something which had a more rounded sound to it," King declares defensively. "You don't always have to make something which is very difficult to listen to or which obviously pronounces its own avant-gardeness all the time; you might want to make something which uses more accessible musical devices," says Gill. How much control does their record company have over what they put out? "In our case they have absolutely zero." "Sweet E.A." King helpfully articulates, in case I hadn't understood. Anyway, I being to wonder why, then there appears to have been an overall turning down of the **Gang of Four** stance. One of my favorite album covers was the *Entertainment* album with the

scenario of the cowboy and the Indian. Looking at the cover of *Hard* - a standard studio shot with, let's face it, a pretty rough and ready graphic of "Gang of 4" - it's hardly the same calibre-playing the game somewhat? "You can go for different things; let's face it, if you did four covers all with these witty little scenarios around them I think that could actually debase your own ideas more than moving away from it ... because the first one was seriously intended and at the time it was a very odd thing to have on a record cover ... [Hard] was meant to be kind of like a 'business' cover - which is exactly what you said," King says in realization. "Some people might have taken it to a silly extreme, you know, you could've had us in gold lame suits looking like ABC or something but these things have such a coy cuteness about them: 'Aren't we sweet?' he dryly mimics, "whereas we've always existed on a level of irony and I think a lot of the time people have to work out whether we're serious or not."

THE INVASION OF THE ?-MEN

Who are these Enigmas? Where are they from? What is their sinister aim? And when are they playing next?

Everything You Wanted to Know About. .

... the Enigmas are one of the best things to come out of the Vancouver music scene in a long, long time. Their on-stage energy is phenomenal and their five-song debut EP is a masterful piece of garage-pop in the tradition of the 60's bands that cropped up in the wake of THAT British Invasion.

Although often compared to the Count Five and The Seeds live, the Enigmas do justice to everything from Iggy Pop to The Electric Prunes to the Kinks to The Sonics. Their originals are equally good (in some cases better, eh? - ED.) - how can you go wrong with songs like *Teenage Barnacle* and *Pancho Villa*?!!!

And now fans! The Enigmas

... first, let me introduce Mike Davies, guitar player. Mike left the early UK punk scene to move to Vancouver. He was the one that got hooked on 60's garage/psychedelic music, first passing the BUG on to Brian, and then the others intravenously. As well, he listens to everything from the Fleetstones to the Residents, and even some electro-pop. "Well, I got sick of that a few years ago!" (C'mon Mike, I know you bought that last Yazoo disc).

This is the guy who likes to bare his chest. .

... Paul McKenzie, lead vocals and sax. Watch out for this guy! He dances faster than he is physically possible ... he burns enough energy in one gig to power Burnaby for two months.

But What About?

Brian Olinek, who plays bass. His billion-note-per-minute (BNPM) basslines reflect his tastes for hardcore and punk, in addition to the Enigmas sound. One-half of a solid rhythm section.

Where's the Other Half

... Right here. Randy Bowman on drums provides a steady, jack-hammer beat, tastefully laced with fills not unlike bursts of machine gun fire.

The Whole Band Really Does Write Each Song

with lyrics often coming from Paul and the riffs coming from jamming in practice. Their songs deal with day-to-day life *Greenstreet* and *Daymare*, historical enigmas (*Pancho Villa* was a real-life Mexican hero that stirred fear in the hearts of Americans), and the kid-next-door *Teenage Barnacle* touches on the B-movie/Sci-Fi/Beach/Horror/Camp genre that the Rezillos capitalized on so well in the late-70's. Live, this song incorporates snorkel and flippers.

It All Started When. . . .

... Brian and Mike met and started jamming with Ron (Moran) Scott (ex-Insex, ex-Shanghai Dog) in the winter of 1981. Mike hooks Brian into 60's garage/psychedelia, and the two decide to go on from there. Mike says:

"At that time there was a lot of dogmas associated with doing cover versions in the punk scene, so any new band had to write a load of low-quality originals. Therefore, we picked out a lot of obscure 60's garage rock and started to write a few originals. We both knew Paul, and as his old band (The Wankers) had broken up, we asked him over. His experience in bands had been mostly as bassist/vocalist, so he was interested in trying just vocals, with occasional sax. We spent February writing *Daymare* and *Greenstreet*, came from this time) and searching for a drummer. We asked Randy (Brian used to play with him in the Little Rat-Skulls) but he tried out for the Subhumans first, and unfortunately got the job!"

So, the Enigmas go on to play their first gig in the basement of a party with Cam Beck on drums ... but by March of 1982, Cam had broken his thumb. He is replaced by Paul Sorboursa (ex-The Verge, a 60's band

who recorded on Capitol and layed at the Strawberry Fields Festival). The Enigmas play their first club date, supporting the Greasy Spoons at the Buddha ...

... but later that summer they were on the streets busking. Their first show on Granville Mall attracted such a large crowd that the buses had to be stopped. They also played outside the Robson Street liquor store where a bag lady says to Mike, "You come straight from Hell!"

In September of 1982,

Cam decides to quit the band at just about the same time that the Subhumans break up, so Randy finally joins the Enigmas. Since then the band has been playing its collective guts out at such diverse locales as Outlaws, Cityspace, and at a wedding for the Skatania family. They've also played at the Commodore twice - backing the English Beat, and a Doors cover band, *Strange Daze* ... "that was probably our worst gig, we found out about it that afternoon. Paul decided to do the big entrance after we had already started, but he seemed to be taking too long. I swung around to look for him and rammed my guitar neck into his face, butting open his cheek, and putting my guitar totally out of tune. I told you they were great to see live!

Over the past year,

the Enigmas have changed from a loud, fast, exciting band into a loud, fast, exciting and tight band (its the trousers, man) with tons of stage presence and distinctive song-writing ability. Live, one is immediately taken by the groovy threads: paisley shirts, leather-fringe vests, striped bell-bottom jeans, cool shades, and go-go boots for the go-go dancers, the Enigmatettes. On some occasions you might be lucky enough to catch the mind-blowing light show with strobes and one of those really neat lava lamp slideshows.

From beat one at the start of the set, the dance floor will be packed with punks, trendies, hippies, and even those who are under 30 and don't wear black or get their coiff styled at a salon. The next hour or so is filled with three-minute intervals of chaos, broken only by the terrible jokes that Paul tells. As often as not, the evening will end with a searing version of *Psychotic Reaction*, with a ten-minute rave-up at the conclusion. The Cramps pale in comparison. The Enigmas imitating the Residents covering the Count Five ripping off the Yardbirds. Hot indeed!

--Gord Badanie



THE NEATS (A.O.H./U.S.)

This is the first full-length album from the Neats: a Boston band that had put out previously an EP entitled *The Monkey's Head in the Corner of the Room*. The band formed in 1980 from a group of local college drop-outs. The band's lineup is: Eric Martin (Vocals, guitar, organ), Phil Caruso (guitar), Terry Hanley (drums), and Jerry Channell (vocals, bass.)

The Neats are part of a trend towards a mid-sixties folk-rock oriented music, with added early psychedelic influences. The Byrds are obviously a big influence on Neats. This band's style is somewhat similar to the sort of music put out by R.E.M., and, to a certain extent, Echo and the Bunnymen's *Crocodiles*. This is not a bad type of music, as it generally lacks crap and is capable of great intensity and a good driving beat which is a perfect background for heart-felt lyrics.

This album is quite listenable, but lacks a certain something that would make me want to buy it or rave over it. The Neats show a much more varied approach to music on Neats than on *The Monkey's Head* ... But this disc lacks some of the energy found on the first record. This record is marred by the vocals mixed so far back so that it is hard to make head or tails of what is going on. Eric Martin

sounds like he's talking about something important, but, on most cuts, you can't hear what he's going on about. His voice throughout is plaintive and much like that of X's John Doe.

Songs such as *Another Broken Dream* and *Water* sound very Bunnymenish, but without MacCulloch's vocal clarity and commanding presence. Certain songs, including the album's single *Caraboo*, as well as *Ghost*, *Now You Know*, and *Sad* are folk-rockers, with *Sad* being the best of the lot, and with not a lot of difference amongst the rest. *Do The Things and Sometimes* are organ-based songs that make me think of that great Boston band of the mid-sixties, The Standells. *Do The Things* is a controlled rocker with probably the most happy lyrics on the album, a good beat, and a good guitar solo that sounds like a cross between early Kinks and Jefferson Airplane at its peak, as well as effective harmonica.

My own fave is *Stay Inside*, which is one of the few tracks on this album where the vocals are really clear. The song is very country-bluesish musically, and it makes me think of *The Gun Club's Texas Serenade*. The vocals are sad and lyrics bleak, with the harmonies re-inforcing the mood.

In all, a great album for Sunday morning listening or adding to your depression, but lacking the energy, originality or proper mixing of a really good album.

-- Rob Simms

DER PLAN

Die Letzte Rache

Die Letzte Rache. The Last Revenge. The latest project of fascinating German group Der Plan. The Plan. What is the plan? You may well ask. Whatever it is you can rest assured that it is for the greater good. Der Plan are often referred to as a German version of the Residents. The similarity lies in the fact that both groups have a penchant for short, weird songs, as I have a penchant for short, weird record reviews.

One thinks of the Residents *Commercial* album. That's the one consisting entirely of one minute long songs that were broadcast on San Francisco's commercial radio stations as one minute long commercials. The Residents must be independently wealthy. A brilliant idea nonetheless. Problem. The Residents will always sound like the Residents. Der Plan, on the other hand, do not always sound like Der Plan. This is good.

Die Letzte Rache serves as a soundtrack for a film of the same name by German film creator (whoosh!) Rainer Kirberg. What is the film about? You may well ask. I don't know, but if you read German, die story is provided on the inside of the gatefold cover. U gather, from the stills accompanying die story, that this is not your basic "Tootsie."

Indeed not. The cover suggests a happy family of radio active large mouth bass emerging from the muck and mire of Dante's inferno. You can rest assured that it is most likely a pretty wild and fascinating film, as is the music put to it.

Der Plan record covers are the greatest thing since filed of Panda. Perhaps, at this point, you'd like to know something about the music. No shortage of variety here. Frank Fens-termacher, Moritz Rrr, and Kurt Dahlke (Pyrolator), provide us with snippets of dialogue subjected to electronic treatment and accompaniment, the obligatory atmospheric tracks that usually distinguish soundtrack albums, a delightful flute piece, and a couple of odd, twisted parodies of B-grade '60s spy themes.

The LPs 30 tracks rarely clock in at over two minutes in length and succeed in keeping one's mind leaping from one bizarre aural scenario to another. This is an immensely enjoyable record. Der Plan are much more deserving of a large "cult" audience than the Residents. Perhaps they shouldn't have identified themselves! If you see this, or other Der Plan/Pyrolator discs and there are many around town, buy them! Inland, Ausland, Normalette Surprise! Ger! Reig and singlet! Music for your eyes! Ich bin ein Large Mouth Bass!

--Tensum Kram



I do not take well to responsibility and so when the editor thrust the new X album (*More Fun in the New World*) into my hands and told me to have a review ready in three days I was rather troubled. I mean, what do you say about an album that rockets to number one on the CITR chart in only four weeks?

But after eating, sleeping, and working with the album for those three days I feel that I can safely make two statements:

1) X should no longer be considered a "punk" band.

2) Billy Zoom is god. Although X did emerge from the L.A. hardcore scene, the new album shows a versatility of styles and amalgamation of influences that far exceeds any typical hardcore band. X have combined linges of jazz, I must Not Think Bad Thoughts), country (*Poor Girl*), and straight ahead rock and roll (*Devil Doll*) to come

X More Fun in The New World

up with an album that not only sounds great but may enable them to back up the statement of so many critics as to they're being the best rock and roll band in America.

Of course every great rock and roll band has to have a great guitarist and X is no exception. On this album Billy Zoom once again gets a chance to stake out his territory as a six string messiah. The guitar sound is lean and clean with plenty of chunky solos which aren't drawn out or over-bearing according to the usual AOR guitar school format. Once again Ray Manzarek is behind the production console but this time he avoids the drum heavy sound of last year's (*Under The Big Black Sun*) and the result is the return of the 50's rockabilly meets 80's punk/blues guitar chug that made (*Los Angeles*) so refreshing.

Vocally both Exene and John Doe are in fine form. In fact, Exene may have turned in her finest vocal performance on this album, creating some tasty harmonies with John on (*New World*) as well as doing Jerry Lee proud on (*Breathless*).

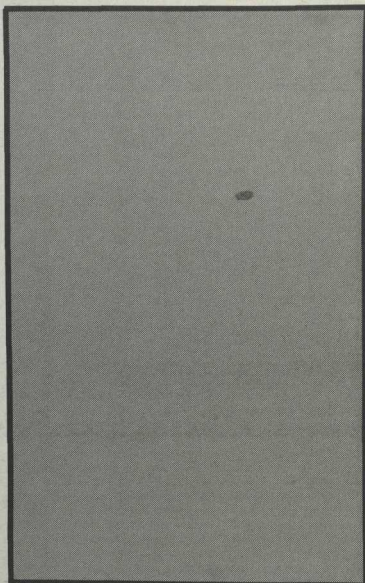
Of course one of X's strongest points has always been their lyrics. On (*More Fun in the New World*) Exene and John Doe examine once again the world around them and find out that it isn't such a pleasant place. (*New World*) which opens the album is a comment on U.S. society saying it was "better before they voted for what's his name." (*I Must Not Think Bad Thoughts*) looks at the state of modern radio and decides it still isn't too healthy. John Doe makes some sarcastic comments about synthesizers and the "new music, you know the British invasion," while Exene wonders about the Flesheaters, DOA, and Black Flag. As they say, "will the last American band on the radio bring the flag." Elsewhere, (*Drunk in My Past*) comments on alcoholism in the family and (*True Love*) shows how intertwined love and loneliness can be.

Although (*More Fun in the New World*) doesn't match (*Los Angeles*) in intensity, it's possibly the best thing X have done since then, and Billy Zoom's guitar work is worth the price of the album alone. It's an album that works both lyrically and musically.

-- Dean Pelkey

CITRReport

THE MOST PLAYED ARTIST(s) on citr during november were:



1. Public Image Ltd.
2. X
3. Iggy Pop (& The Stooges)
4. Gang of Four
5. The Fall
6. DOA
7. XTC
8. Elvis Costello
9. Talking Heads
10. Kevin Zed
11. Echo & The Bunnymen
12. David Bowie
13. The Cramps
14. Siouxsie & The Banshees
15. Killing Joke
16. The The
17. Dead Kennedys
18. The Clash
19. The Stranglers
20. The Cure
21. The Jam
22. Wall of Voodoo
23. Bauhaus
24. Red Guitars
25. Yello
26. The Pulse
27. Was (Not Was)
28. Alien Sex Fiend
29. Nina Hagen
30. Enigmas
31. Brian Eno
32. Jonathan Richman
33. The Teardrop Explodes
34. The Alarm
35. John Cale
36. House of Commons
37. Adrian Belew
38. John Foxx
39. Joy Division
40. Kraftwerk
41. 3 Teens Kill 4
42. Corsage
43. Fad Gadget
44. Sepcial AKA
45. Dave Howard Singers
46. Cabaret Voltaire
47. A Certain Ratio
48. Violent Femmes
49. Tom Robinson
50. T-Bone Burnett

THIS MONTHLY PLAYLIST IS DESIGNED TO GIVE YOU, LISTENERS, A BETTER IDEA AS TO WHAT IS REALLY GOING OVER AT CITR.

COMPILED BY JASON GRANT

Verdict



This is the long-awaited live album (?). (It only has just over twenty minutes of music on it) from the Cramps; taken from a show recorded at New York's legendary Peppermint Lounge. The cover, one of the year's cheesiest, shows guitarist Ivy Rorschach in a number of salacious poses which should enflame the heart (and perhaps other areas) of even the most jaded reviewer. What this cover promises, the album delivers - six trashy tunes which are hard, fast, and dirty. My one reservation about the album is that it is shorter than originally planned (which was called *Real Men's Guts Versus the Smell of Female*), missing such anticipated cuts as a cover of the Stanells *Sometimes Good Guys Don't Wear White*, a Cramps live standard, as well as *Five Years Ahead of My Time* and *Sinner*.

SMELL OF FEMALE delivers Lux Interior in fine vocal

THE CRAMPS Smell of Female (Enigma/U.S.)

form; shouting, leering, and hiccupping his way throughout the show. Nick Knox adds his steady, persistent one-stick back-beat, and the guitars of Poison Ivy and Congo Powers (who has since left the band) drive along, using most of the riffs that history has assigned to the musical dungheap. The sound on the record is very muddy, swampy and unclear, but the vocals are highly audible; besides, the muddiness is present on the Cramps studio work, and is part of the band's charm. In fact, the Cramps' live sound varies little from their studio sound. The only bit of sloppy production on the album is at the end of *I Ain't Nothin' but a Gorehound*, where they start into *New Kind of Kick*, which is rapidly faded out.

The songs...? The album starts with *The Most Exalted Potentate of Love*, where Lux (the celebrated Hottentot of Twat) is enticing some innocent lovely to look at the pictures in the book of love.

You Got Good Taste is another dirty ditty, with the listener being able to guess what the Lux wants to taste; which ties in nicely with the olfactory implications of the album's title. *The Call of the Wighat* is a riotous tale of a degenerate mental defective on the rampage. Side Two opens with *Faster Pussycat*, with mondo wild living lyrics set to the theme music from a Russ Meyer film called *Faster Pussycat, Kill, Kill*. *Gorehound* is about a fellow who lives in the swamp and surfs in blood, with a backbeat that sounds suspiciously like Alan Vega's version of *Be Bop A Lula*. The album closes with a sympathetic cover of the Count Five's *Psychotic Reaction* featuring standard wild harmonica.

Although this record is not as demonic as *Songs the Lord Taught us*, or as spastically goofy *Psychedelic Jungle*, it should please fans, and at least amuse non-fans.

--SEWER ALLIGATOR

EDMONTON COMPILATION (Rubber)

From the city of mediocrity and stagnation comes an interesting collection of varied and surprising musical talent. The city is Edmonton and the compilation is entitled *It Came From Inner Space*. It's hard to believe but even that far away, inaccessible place has its own underground sounds as evidenced by the eight bands presented on this disc.

The first side starts off with *The Touch*. Characteristic of almost the entire album, this band grows on you with each play. Their tracks feature subtle and quick guitar licks and some tasty sax.

From *The Thieves* we get *Screams* an excellent tune that puts across a dreamy enchanting quality with biting lyrics. It's good to see that these early Clash-dones have evolved and found their own sound.

As for Route 66, all I can say is that they suck. Syrupy, redundant, childish and boring are words that come to mind.

In direct contrast to the aforementioned band is the pop sounds of Moe Berg and facerime. Moe was the lead guitarist/singer of the early Modern Minds and his latest band follows similar lines (Modern Who? Excuse my ignorance - Ed.) *I Know Some People* is sarcastic, and satirical. The throbbing bass pulls the song, leaving Moe

free to sing his heart out and pluck some soulful leads. Definitely one of the high points of the album.

The Malibu Kéns are a band you either hate or love. As their name suggests they have a sound that can only be described as surf-bop. Technically competent and supported by great background harmonies, the band has improved since their *By My Barbie* single a few years back. Mike Sinatra's voice is not as wily and pre-pubescent on these selections, but after repeated listenings, I still wince occasionally. Still, of you like either the Beach Boys or the Ramones then these guys are worth a listen.

Like almost any sizable metropolis, Edmonton has some hardcore punks. While most of the bands on this compilation are pop-oriented, SNFU and Down Syndrome are noticeably more intense and upbeat. They are two pretty different bands though. Down Syndrome seem to be stuck in the 70's and have more of an English influence. They're really not presenting anything that hasn't been done a million times before. On the other hand SNFU has distinction. Whether it's the insane percussion by Nathan C. Jones or the direct nonsense lyrics, this band projects a fully agreed, yet stylish approach to punk.

To sum it up, this album has more than a few good tunes and provides an excellent insight into a distant city's underground. Go for it.

--Terry Orr

CITR Report

FAST FORWARD PICKS TA CLICK - compiled by Mark Mushet

DIE FORM Excisions
BILL LASWELL Baselines
DER PLAN Die Letzte Rache
FRED FRITH/CHRIS CUTLER Live in Prague
PORT SAID Crossings
WILL SARGEANT Themes from "Grind"
UNIVERS ZERO Crawling Wind
HUMAN FLESH Third Human Attempt
LEGENDARY PINK DOTS Basilik
VARIOUS ARTISTS Red Night

JAZZ BEAT - compiled by Fiona MacKay/Bob Kerr/Shelley Freedman

HERBIE HANCOCK Future Shock
BILL LASWELL Baselines
YOUNG LIONS Young Lions
ORGAN Organ
GLOBE UNITY ORCHESTRA Into the Valley
SONNY RAWLINS Newk's Time
DEREK BAILEY & TRISTAN HOUSINGER Duo
BILLIE HOLLIDAY & ELA FITZGERALD Live at Newport
ANTHONY WILLIAMS Spring
JAMES WHITE'S Flaming Demons

ROCKERS' SHOW PLAYLIST - compiled by George Barrett

PETER TOSH Mama Africa
BURNING SPEAR Fittest of the Fittest
BUNNY WAILER Boderation
BLACK UHURU Party Next Door
SUGAR MINOTT Sufferer's Choice
UB 40 Labour of Love
THIRD WORLD Love is Out to Get You
ESSO "ZEE" JACKSON My Baby Medley
DENNIS BROWN The Prophet Rides Again
BOB MARLEY Confrontation

The Reggae world is saddened by the passing of Hugh Mundell, who was murdered at his home in Kingston on October 13. Hugh leaves behind a legacy of excellent music including his classic "Africa Must Be Free by 1983," on Augustus Pablo Record Label, and a recently released album, *Black Man Foundation* on Shanachie Records. The past few months have also seen the passing of DJ and dub master Prince Far I on September 15, and Dub poet Michael Smith in August.

Walk good, next time "I".



ONLY ? MORE SHOPPING DAYS 'TIL X-MAS!
And We Don't Even Know What You Want!

CITR needs your Christmas list; tell us what your three favorite songs of all time are. That's not an easy one at the best of times, but we only want your three fave raves, all three fave raves, and nothing but your three fave raves. (See! At last, a SIMPLE form to fill in!) Your choices will then be allotted points: 1 for the third fave, 2 for the second fave and three points for the favorite fave. All the points from all the replies will then be tallied, and a list of the top 50 will be compiled. You can hear them, from #50 up to #1, starting at 6:30 p.m. on Christmas Eve.

This form will be repeated in December's *Disorder* and will also be available at the regular key places around town, y'know, Zulu, Odyssey, Cabbages & Kinx, etc. Drop your form into the drop-off boxes at these places or mail it to: CITR X-MAS GIFT, 6138 SUB BOULEVARD, VANCOUVER V6T 2A5.

TRACKS: side 1: *Way Down South*
Low
Gotta Be
Alive
1999
side 2: *American Patriot*
Institution
Live For To-day - a new version of
Colwood
(RCMP)

The record attacks gradually. The first song, *Way Down South* starts low and slow and finishes fast and ecstatic and wonderfully nasty, sharing with the other tracks the rough polished power of restrained distortion. Android (guitar, vocals) snarls out some appropriate words in a

A few thousand cups of coffee ago, after *Patriot* was recorded, HOC changed bass players. The next time *House of Commons* takes shape on stage there will be a new face grinning over four strings. Word from Andrew is that this is John Frymire. Look out. The picket lines came between us and any words on the new configuration as the UBC Remembrance Day show was cancelled when all bands re-

Or don't, you can always suffer in silence. So escape from whatever smoke-filled opium den, video arcade, concrete closet of hollow log that you inhabit and score this HOC stuff. If you're broke, well, you can hear *House of Commons* on CIB.

words by SI
spasms by TK

Before the rockers started on CITS, the station played reggae everyday. They even had reggae on their play list.

The Caribbean Community has been playing Reggae at their social dances for years now. One positive note I would like to say is that Reggae is here to stay, so tune in to Land!

articles of up to 1,000 words on any topic in the realm of music, art, fashion, politics, or philosophical inquiry, and any cartoons, photographs, bad jokes and graphic art — post it to the **EDITOR OF — DISCORDER**, 6138 Sub Blvd., Vancouver V6T 2A5 or ring 228-3017 for more details if the need be.

Program Features

PUBLIC AFFAIRS

Every weekday morning at 9:00 a.m.

MONDAYS ... AMNESTY ACTION

A community access program providing a forum for human rights issues of concern to Amnesty International.

TUESDAYS ... CAMBRIDGE FORUM

Presenting authoritative speakers confronting issues of public concern.

WEDNESDAYS ... SPEAKER'S CHOICE

Offering highlights of talks given locally by various speakers.

THURSDAYS ... COUNTER FORCE

Addressing issues related to global peace and justice.

FRIDAYS ... ARTISTS ONLY

Featuring interviews with international and local artists, no matter what the art form.

Thurs., Dec. 1 - **Strategies for Stopping the Arms Race**
Fri., Dec. 2 - **King Sunny Ade**

Mon., Dec. 5 - AMNESTY ACTION

Tues., Dec. 6 - **Facing the Two-Fold World Crisis** with Helmut Schmidt, former chancellor of West Germany

Wed., Dec. 7 - **The Forgotten Party: The Victim of Crime** with Supreme Court of Canada justice Brian Dickson

Thurs., Dec. 8 - **Violence vs. Non-Violence in Social Activism**
Fri., Dec. 9 - **Evelyn Roth** - Anthro-ethno conduit

Mon., Dec. 12 - AMNESTY ACTION

Tues., Dec. 13 - **Feminism and Democracy: You Can't Have One Without the Other** with Gloria Steinem, feminist editor of Ms. magazine

Wed., Dec. 14 - **Human Right and Fundamental Freedom** with former B.C. Supreme Court justice Thomas Berger

Thurs., Dec. 15 - **If You Love This Planet** - with Dr. Helen Caldicott, head of Physicians for Social Responsibility

Fri., Dec. 16 - Profile of a local artist

Mon., Dec. 19 - AMNESTY ACTION

Tues., Dec. 20 - **Is Higher Education Failing Humanity? Part One** with internationally celebrated architect, designer and educator Buckminster Fuller

Wed., Dec. 21 - **Education Under Siege: Academic Freedom and the Cult of Efficiency** with UBC president George Pedersen

Thurs., Dec. 22 - **The Superpowers According to Caldicott** with Dr. Helen Caldicott, who spoke at UBC this past summer

Fri., Dec. 23 - Another profile of a local artist

Mon., Dec. 26 - AMNESTY ACTION

Tues., Dec. 27 - **Is Higher Education Failing Humanity? Part Two** with Buckminster Fuller

Wed., Dec. 28 - **Canada/U.S.A.: Speakout on Life with Uncle** highlights of a forum held at U.B.C.

Thurs., Dec. 29 - **Nuclear Nightmare: The Reality of Being Hit by The Bomb** - Dr. Helen Caldicott describes what would happen if Vancouver was hit by a nuclear bomb

Fri., Dec. 30 - **XTC**

FINAL VINYL

11:00 p.m.

SUNDAY NIGHT NEGLECTED AND/OR OBSCURE ALBUM
with MARK MUSHET

December 4 - BILL LASWELL Baselines
December 11 - DER PLAN Die Letzte Rache
December 18 - CHANTON NOELS
December 25 - RECOMMENDED RECORDS Sampler

FRIDAY NIGHT FUNK - STEPPIN' OUT
with NIGEL BEST

December 9 - JAMES BROWN'S Greatest Hits
December 16 - PRINCE CHARLES & THE CITY BEAT BAND
Stone Killers
December 23 - VARIOUS ARTISTS Tamla Motown is Hot
December 30 - PARLIAMENT Mothership Connection

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am							
9 am	MUSIC OF OUR TIME	PUBLIC AFFAIRS					
10 am	NEW MUSIC OUTLOOK						THE FOLK SHOW
11 am	MUSIC OF OUR TIME						
Noon	SUNDAY BRUNCH						
1 pm	THE REGGAE SHOW						
2 pm							
3 pm							
4 pm	RABBIT WITHOUT A PAUSE						CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE						SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE	HIGH PROFILE
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD	JAZZ CONTD					
1 am							
2 am							
3 am	CITR-FM 102 Cable 100 Listener Request Line 228-2487						CITR'S REGULAR ALTERNATIVE MUSIC PROGRAMMING
4 am							

HIGH PROFILES FOR NOVEMBER - Mon. to Sat. at 8 p.m.

Thurs 1	Malaria
Fri 2	Music From Kenya
Sat 3	Batcave Schlock
Mon 5	Aretha Franklin
Tues 6	The Monkees
Wed 7	The Creatures/The Glove
Thurs 8	Minutemen
Fri 9	Twinkle Brothers
Sat 10	Neglected Nina Hagen
Mon 12	Fab T-Birds
Tues 13	Jo Callis
Wed 14	Aztec Camera/The Bluebells
Thurs 15	Monochrome Set
Fri 16	Mighty Diamonds
Sat 17	Residents Part II
Mon 19	Jacki Wilson
Tues 20	Bonzo Dog Doo Dah Band
Wed 21	California Psychodelia Part I
Thurs 22	Magazine
Fri 23	Christmas Special
Sat 24	X-MAS GIFT PLAYLIST
Mon 26	Sam Cooke
Tues 27	60's Garage Rock/Psychodelia
Wed 28	California Psychodelia Part II
Thurs 29	Young Marble Giants
Fri 30	Obscure Australian Music
Sat 31	NEW YEAR'S SPECIAL



CONTACT LIST OF ELECTRONIC MUSIC AND ALIEN SOUNDTRACK DISTRIBUTION

Vancouver now has an outlet for hard to find independent/mailorder records and cassettes. Clas carries releases by Surplus Stock (Dance Ersatz), Peter Frohmader, Intence, Datenverarbeitung cassettes (Sinn and Form, Cultural Am Nesia, etc.), Melodic Energy Commission Walt Ohama, U.S. Compilations: L.A. Mantra and Onslaught. Clas is just beginning and promises to become one of the most comprehensive obscure music outlets in Western Canada. For a catalogue listing these and many more releases send a 32 cent stamp to

Clas Dist c/o P.O. Box 86010 North Vancouver British Columbia V7L 4J5

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plus lots of used albums, too.

Merry Xmas